

## THE BEST Photoplay Department in WASHINGTON

### McCardell Declares He Won Film Prize By Hard Work and Long Training

Two rather important things connected with the business of photoplay writing have been published during the past week. One of these is the photoplay by Emmett Campbell Hall called "Such Things Really Happen" and the other is an interview with Roy L. McCardell in which he tells how he won the \$10,000 prize with his scenario for the big feature serial, "The Diamond from the Sky."

These two things ought to be considered together by every person who aspires to write a photoplay—especially those who are contemplating subscribing to one or more of the so-called "correspondence schools" for photoplaywrights or submitting themselves to the mercies of gentlemen who advertise under such enticing phrases as "Make Money in Your Spare Time By Writing Photoplays."

Emmett Campbell Hall's play tells the story of two young people who were saving money to get married and who sought to "make money" in their spare time writing photoplays and permitting one of the agents who advertise thusly to collect money for "publicizing" and disposing of the plays.

We have stated that some of these "critics" might be engaged in a legitimate effort to uplift the photoplay and develop ability to write scenarios. But there are very few of them. Most of those that have been called to our attention are pure frauds—as was that which Mr. Hall brings into his little drama.

He seeks to show that photoplaywriting is a business that requires special aptitude and training. He shows that film companies prefer to deal with the authors rather than through agents. The play is dramatic and of sustained interest throughout. It is highly interesting—especially so in view of the McCardell interview.

Mr. McCardell has been writing for newspapers for years. If there ever was a trained writer in every sense of the word, he should certainly qualify. Like Mr. Hall he knows that photoplaywriting is not a business for "spare time." And he proves it in this little interview. Some one asked him how he "happened" to write "The Diamond from the Sky." Here is his answer:

"I didn't happen to. I've been working on a continued photoplay idea for a number of years. I knew the big picture were coming. I followed them carefully. When this \$10,000 prize offer was announced I felt it was the biggest opportunity

## PHOTOPLAYS AND PHOTOPLAYERS

By GARDNER MACK.



ANNA LITTLE.

The Universal leading woman seen at Crandall's today in "Damon and Pythias."

I ever had seen and it was time for me to bring out my ideas. First I read the conditions carefully and found out what they wanted, and then I got busy and set down my ideas.

"I worked at it practically. I saw pictures, I talked to all the exchange men and exhibitors I knew, and heard what their patrons de-

manded, and then I drew conclusions.

"For a photoplay such as was wanted I knew that chapters full of suspense were essential. Things not only had to happen, but they had to keep promising they would happen. People not only want to be interested in what is happening now, but they want to be obliged to look

## TODAY'S BEST FILMS

By GARDNER MACK.

Charles Kent, Dorothy Kelly and James Morrison in "Pawns of Mars" (Vitagraph), the Olympic, East View street.

Anna Nilsson in "A Sister's Burden" (Kalem), the Masonic Auditorium, Thirteenth street and New York avenue.

Herbert Rawlinson, Anna Little and Frank Worthington in "Damon and Pythias" (Universal), Crandall's, Ninth and E streets.

Frank Moyle in "Who's Who in Society" (Kleene), the Strand, Ninth and D streets.

"Protect Us" the Garden, 423 Ninth street.

Shorty Hamilton in "Shorty Turns Actor" (Dominion), the Stanton, Sixth street and Massachusetts avenue northeast.

Vivian Rich and David Lythgoe in "The Day of Reckoning" (American), the Empire, 915 H street northeast.

Herbert Rawlinson, Anna Little and Frank Worthington in "The Black Box" (Universal), the Alhambra, 519 Seventh street.

"Lonely Lovers" (Kellig), Aragon Park, Eighth street and Maryland avenue northeast.

Lisa Cavallieri in "Mason Leacock" from the story by Marcel Prevost, the Elite, Fourteenth street near Rhode Island avenue.

"The Artist's Model" (Dominion), the American, First and Rhode Island avenue.

Mary MacLennan and Miss M. Vachitt in "After Proper Place" (Edison), the Leader, Ninth between E and F streets.

Note—These selections are made from programs prepared by the managers of the theaters concerned and no responsibility is assumed for arbitrary changes without notice to The Times. They are based on the personality of the players and the producing company and not on personal inspection, except in special cases.—G. M.

ahead to what is going to happen. From my study I learned that the public liked modern things, romantic things, and a clean love theme.

"So I did a clean, lively story, with no exasperating torture, no slatternly characters, nothing physically repulsive, full of thrills and full of comedy-drama. In which there is triumph of the good old virtues that make the world go round.

"I put earnestness, sincerity and resolution into it, and I didn't spare the midnight light."

## GEORGE PECK, AT 70, WILL RETIRE TONIGHT

Veteran Showman and Manager  
of Gayety Theater Will Be  
Given Benefit.

By GARDNER MACK.

The gentleman who declared he didn't give a hoot who made his country's laws so long as he could be its Irving Berlin furnished a fifty headline for posterity to print in its Spencerian copy books, principally because he lived before the day of well regulated royalties and the 42-centimeter graphophone. The art-for-art's-sake stuff used to look like an autograph album, but the average graduate of the Sunday supplement who writes nature studies and dramatizes "Capt. John Smith and Pocahontas" as a pupil of the fourth-grade school assumes a Missouri-like onset of contentment when the old saw is taken out of the educational tool chest and sharpened for modern use.

To the last generation there was only one thing that perturbed the grandeur of P. T. Barnum's madamistic collection of the famous, and that was the microscopic edition of humanity which P. T. exhibited in his side show, Gen. Thomas Thumb.

Also—To the last generation there was only one form of amusement that was more entrancing than playing checkers at the country store, and that was watching Eliza cross the ice with a pair of aspiring bloodhounds in the middle distance for a third-act curtain to "Uncle Tom's Cabin." And—

Will Retire Tonight.

While everybody in this generation has heard of and wondered at both these things, the gentleman who spread them both widely and generously over the map of the world is to retire permanently and finally from the active business of entertaining his fellow men—right here in Washington tonight—a comparative stranger to everybody who has profited by his efforts, the unassuming George Peck.

Impresario of more entertaining imitations than any other person in the District of Columbia. At 11 o'clock tonight George Peck will put a period to a career that has spanned more than fifty years of activity in the show business, a career that outlived the careers of both Gen. Tom Thumb and Uncle Tom's Cabin. The matter of years and capacity for providing amusement. Tonight George Peck, as the beneficiary of an entertainment to be given at the Gayety Theater, will end his active life as a showman, and will retire to his farm in the Berkshires, near Martindale, N. Y., where he plans to spend the rest of his days.

George Peck is one of the few real showmen left in the theatrical business.

He began his life as an entertainer riding horses in Agricultural Hall, in London, England, his birthplace. That was during the period when civil war was raging in the United States.

With Barnum in 1869.

Immediately after the war he came to the United States with a show of which the famous Wallace Stegner was the particular star. In 1889 he spent the summer with P. T. Barnum's circus. At the end of the circus season Peck helped organize the Gen. Tom Thumb company, which included the wife of the famous midwife and his equally famous and diminutive partner, Commodore Nutt, and Minnie Warren.

With this company Peck toured the world for three years and then toured this country six years.

In 1878 he opened a museum of his own in Paterson, N. J., operating it during the winter and managing the outside privileges for the Washburn shows in the summer. Two years later he opened a museum in Providence, R. I., where one of his concessionaires was a certain E. P. Ketch, who, at that time, rated himself an "electrical engineer," because he permitted people to pay him 5 cents to experience the thrill sent from the business end of a set of galvanic batteries.

In 1882 Peck bought from one of the Washburns what was known as the Abby Uncle Tom show, and in the next season he sent out the largest Uncle Tom's Cabin company ever shown in this country. There were forty people in the company. The following season he had four companies touring with Uncle Tom and the entire country was covered from Maine to California during the next five or six years. After taking over the management of Tom Thumb for a season and a season or two with smaller road shows and circuses, Peck established a museum on Grand street, New York, that was the largest that had been opened in this country.

Produced Melodramas. He remained at the head of this enterprise ten years, and after selling out his interest produced a number of melodramas which toured the country suc-

## Your System Demands

an occasional corrective to insure good health and strength. Success is almost impossible for the weak and ailing. Enjoyment is not for the sick. Impaired health and serious sicknesses usually begin in deranged conditions of the stomach, liver, kidneys or bowels.

## Beecham's Pills

are recognized all over the world to be the best corrective of troubles of the digestive organs. They tone the stomach, stimulate the liver, regulate the bowels. They cleanse the system, purify the blood and act in the best and safest way

## For Health and Strength

Largest Sale of Any Medicine in the World. Sold everywhere. In boxes, 10c, 25c.



## This is Celestia called "The Goddess"

HE question, "Who is Celestia?" is here answered.

Celestia, "The Goddess," is a character only, but such a character as appears but once in a century of literature.

"The Goddess" is the central figure of what is to be the most imposing motion picture serial and story ever created.

All of the preliminaries that we have given you in the last week have been to prepare you for what you are to see and read. You have been going through what might be termed a memory bath! For you must forget everything you have seen in the theatres and realize that indeed a surprise awaits you—a surprise in the shape of an entirely new form of motion picture entertainment. "The Goddess," must dramatically impress you with the true literary merits of

## The Washington Times

The fact that this editorial sanction is back of "The Goddess," attests its artistic worth. The story is by Gouverneur Morris—most perfect living writer of tales of this character.

From this the scenario has been made by Charles W. Goddard, author of "The Misleading

Lady," "The Ghost Breaker," "The Perils of Pauline," and the far-famed "Exploits of Elaine." The cast includes Anita Stewart, who will give to "The Goddess" qualities that the author dreamed of, but never thought could be created. The direction will be by Ralph Ince. The whole is a perfect

## VITAGRAPH PRODUCTION

EARLE WILLIAMS  
Leading Man in "The Goddess"RALPH INCE  
Directing the ProductionANITA STEWART  
(Who Plays "The Goddess")

"THE GODDESS" Begins Monday, May 17,  
in The Washington Times

We've got a menagerie at Universal City that makes Central Park Zoo look like a toy Noah's ark. We've every kind of animal from the ooky-zook to the film-zee, all of them seized in captivity. We have lions bold, ferocious tigers, leonine leopards, ugly camels, slobby elephants, sneaky hyenas, babbling monks, slimy snakes and dogs to beat the band. Occasionally we let Grace Cunard choke one of 'em to death to escape from the jungle which is up stage a trifle to the left. If these things ever escape, there'll be grand hunting in the sun-kist state.

We've buildings at Universal City copied from every country under the sun, including Heligoland, and we don't even know where that is. We saw it in the war news. We have Japanese gardens, Spanish esplanades, German strasses and French Kues. We can't move pictures in any language. Nearly all of "THE MASTER KEY" was taken at Universal City which likewise sports some husky mountains, frowning precipices, rocky gorges and gloomy canyons. It cost us two million dollars to build this city—the only moving picture city in the world. It's the oddest, weirdest, most fascinating sight in California. It's only a few miles from Los Angeles. Take the Santa Fe direct to Los Angeles, drive down to Universal City and

See How the Movies are Made  
Universal Film Manufacturing Co.

1600 Broadway, NEW YORK CITY

Carl Laemmle, President

"The Largest Film Manufacturing Concern in the Universe"

Studios in New York, New Jersey and California. Factories in New York and New Jersey. Distributing Agencies Throughout the Civilized world.

OUR BRANDS  
"Imp" "Rex"  
"101" "Bison"  
"Nestor"  
"Gold Seal"  
"Victor" "Big U"  
"Powers" "Joker"  
"Animated Weekly"  
"L-Ko" and  
"Laemmle"

MOVING  
UNIVERSAL  
PICTURES

U.N. 204

The best Moving Picture Houses show UNIVERSAL FILMS